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AUGUST, 1940

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By Nard Jones

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I have just racked up my 200th sale of juvenile stories, but feel as a neophyte after reading the blurb on Stovall in the June A. & J.—4000! I like writing juveniles—and am having the time of my life. But I want to have something besides them to my credit when I hit Stovall's age. Not that specialization in juveniles isn't as worth while as adult writing. Only I want to do other things, too.

Your new department is giving me a boost in that direction. You'll be hearing from me "when."

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THE AUTHOR & JOURNALIST

August, 1940

THE WRITING OF NEWSPAPER FICTION

... by NARD JONES

THERE is a notion among beginning writers that newspaper fiction is a highly specialized field. There is a notion among the majority of established writers that newspaper fiction work is detrimental to more serious writing.

I refuse to subscribe to either theory.

In my opinion, the newspaper fiction market is much less confining to your imagination than any one of the group of pulp magazines for which, as we all know, a definite slant is necessary. In subject matter, if not in quality, newspaper fiction is as varied as the stories found in the big general magazines.

As to newspaper fiction's effect on more serious work, I have in the past seven years written seven full length newspaper serials, probably fifty or sixty short stories, and at least twenty short-shorts. Yet as I write this, my novel, "Swift Flows the River", is in its eighth week on the *Herald-Tribune* "What America is Reading" list. I doubt that this novel would outstrip "Gone With the Wind" if I had refused to do newspaper fiction, and I am at least half convinced that the newspaper serial work taught me something about narrative drive that is a part of the strength of "Swift Flows the River." I don't believe that any kind of writing "hurts" a writer; on the contrary, I believe that you can learn something from any kind of writing.

A good many well-known writers of serials in the big magazines were doing newspaper serials a few years ago. Faith Baldwin is a good example. Others stick right to the newspaper serial work and make a living at it—but they find it necessary, of course, to turn out quantity,

for the rate is not high. And, frankly, there is little opportunity to better your rate in the newspaper fiction field. Newspapers have had hard sledding the past few years, with the result that syndicates are not able to do as much business with them.

A cent a word is good pay in the newspaper fiction field. There are, of course, syndicates which do better for the author—and those which do not do as well for him. If you develop the facility you can make good money doing



NARD JONES

Besides newspaper fiction, Mr. Jones has done seven novels, 350 short stories, and much other writing. His latest novel, "Swift Flows the River," has appeared many times this year on the *HERALD-TRIBUNE*'s list of best sellers. He lives in Washington state.

newspaper fiction at a cent a word, but I do not believe it is worth while to do it for less. If you are a beginner, you may be willing to take less because the circulation of two or three hundred newspapers is important publicity. A daily newspaper serial has a real power to put your name into people's minds, a power that almost all monthly magazines, and some weeklies, lack. When a reader sees your name every day for thirty-six or forty-eight days he is going to recognize it the next time he encounters it.

Let's take newspaper serials first. They are, as a rule, from twenty-four to forty-eight chapters in length. A chapter, or daily publication, will range from eight hundred to twelve hundred words. Syndicates are very particular about the number of chapters and their lengths, and the requirements vary. I go about it this way: first I write the syndicate to find out if they are in the market. If I am lucky, the reply may give me an idea as to what they are looking for. When I am sure the syndicate is in the market, and have their chapter requirements in hand, I write a second letter in which I suggest a story. For instance, I once wrote N. E. A. at Cleveland as follows:

What would you think of a serial written around the auto trailer craze? The idea would be to have a couple of girls taking a trailer across the country for a trailer manufacturer—with adventures on the way and, of course, love interests.

The fiction editor of N. E. A. promptly replied that it sounded all right. I then made a synopsis, very brief, by chapters, and sent this for his suggestions. When the synopsis came back, with a few changes, I used it to work from. Unless you are extremely practiced in the game, the synopsis is very necessary in newspaper serial work. It saves you from duds because an editor will almost always go for a story if he has approved the synopsis—assuming, of course, that your synopsis doesn't turn out to be more interesting than the completed story!

When I got the idea for the trailer story this automobile appendage was fairly new. It is a great advantage if you can build your serial around something that is catching the public's fancy. You must get your idea early, for time will pass while you're writing it, and the syndicate must have several weeks to print its promotion matter and release sheets. I once wrote a newspaper serial, "The Swing Murder Mystery," in which a swing band leader was the victim. It was not nearly as popular with newspaper editors as "Trailer Adventure"—because,

by the time of its release, everybody had heard too much about jitterbugs and gates.

It is not absolutely necessary to build your story around something topical, but you are likely to get a better reception if you do. After all, we are discussing *newspaper* fiction, and a newspaper deals with today, not yesterday. Occasionally you will see an "old West" newspaper serial or, even more occasionally, a period story. These are almost always serial reprints of novels and not first-run fiction. The syndicates which release first-run material like it to be modern.

The protagonist should be a woman, not a man—at least until you are established enough to break the rule. Preferably, she should be young and pretty. She should be a working girl, or in circumstances which the average newspaper reader will recognize. While some syndicates release an occasional "marriage problem" story, the best bet is young romance. Your young lady can smoke, and she may take a cocktail, but to all intents and purposes she must be a virgin.

Don't make her a fool. Remember that most working girls are intelligent. Christopher Morley's "Kitty Foyle" is a wonderful example of the subject matter and plot of your average young love newspaper serial. But of course the treatment is far different from your newspaper fiction. Mr. Morley's novel is a minor classic, and you cannot sell even a classic to a syndicate.

By this I do not infer that you are to treat your material with contempt. It is fatal to write down to a newspaper reader, just as fatal as it is to patronize a child in juvenile fiction. You must be interested in your story and in your people. While I am writing a newspaper serial I am as concerned about my heroine as I am about my characters in a novel. I do not polish sentences, I do not philosophize, and I am sparing with words in setting the scene. But those are limitations imposed by the short length of the daily chapter and the necessity for keeping things on the move. It does not mean that I am treating my story with contempt.

I confess that I began my first newspaper fiction with a slight air of disdain. Then one day on a street car I overheard two young girls discussing a serial that was running in the afternoon paper. They were quite serious about the plight of the heroine. I grew proud that I was doing a newspaper serial. An author has a perfect right to be proud of entertaining such a large audience—an assured audience.

I would rather write a newspaper serial that was going to entertain the readers of three hundred newspapers all over the country than do a book which would be acclaimed by literary critics—and read by only a couple of thousand people. And I have been in both spots!

Should every chapter "break" at an exciting point? Well, the idea of a newspaper serial is that it helps to get a person to keep buying the paper day after day. Naturally you can't have thirty-six or forty-eight climaxes in your story. But if the heroine is not in a predicament at the end of the chapter there should be a strong inference that things are going to keep on happening. Some syndicates are more particular about the "breaks" than others. It is wise to inform yourself about this before you begin.

Here is a good formula for a newspaper serial story:

Take an office girl, about twenty, intelligent and good looking. Give her some opportunity to shine, to wear good clothes, possibly to travel, and to

meet men outside her usual ken. Of course, give her a chance at a wealthy man—and one at an average young fellow. Because the world has grown more cynical, you can even have it turn out that the rich man is the good man, and the poor man is a heel.

Trite? I'll say it is. But I used just that Cinderella formula in "Sun-Tan," and it went over because of the variation played on it. I had the girl get a dream of a job—hostess at a fancy new summer resort, with a lot of clothes thrown in with the salary. You are welcome to play your own variation on the same Cinderella theme.

In short stories for newspapers you are allowed a little more leeway in the matter of subject. I don't know just why the short stories should be somewhat more sophisticated, as a rule, than the serials—when they appear in the same medium. But they are. Nevertheless, you do have a bad hazard imposed upon you. Most newspaper short stories are printed on one page, with the illustration. That means the length has to be around 2500 to 3000 words. That is a difficult length for many writers. And, as a matter of fact, a good many newspaper short stories are not true short stories. They would more properly be called extended anecdotes—simply because there is not length enough for more than one complication. If you will read, carefully, a page newspaper short story; and then, immediately, read a five thousand word story in a magazine like *Cosmopolitan* you will see what I mean.

Timely subjects are not so important in the short stories, and the protagonist may be a male. Homely settings, adolescent love, and the like, are good material—because newspaper readers, if they read the fiction, are family folk. In fact, the subject matter is so wide that any story of the required length that has been rejected by the magazines is worth a shot at the syndicates. I do not mean that the syndicates are catch-alls for rejected material; but every writer knows that one man's poison is another man's meat. I once wrote a story especially for a syndicate in the fond hope of acquiring forty dollars. It was rejected. I then sent it to a well-known magazine and got four hundred dollars! On the other hand, I have had magazine rejects which were taken by a syndicate—and I believe they were good stories. The point I want to make is that the syndicate market for short stories (assuming a length of 2800 to 3000 words) is very much like that of the general magazines. And one



"It'll be fun writing the next chapter—four people are going to be lynched."

of your slanted "pulp" stories might very well be taken by a newspaper fiction syndicate.

As to short-shorts, I never do them with the newspapers in mind. The rate is not high enough. On a word basis, a short-short will rarely bring over ten or fifteen dollars from a syndicate, and some offer only five. It's hard work writing even a bad short-short—and so I never let a syndicate see one unless it's been everywhere. But if you have yet to make your first sale and want to break the jinx by giving away a short-short for five or ten dollars, nobody will hold it against you. Remember that the newspapers like a little more of the O. Henry "twist" than the magazines.

On the human side, you'll find most of the syndicate folk very nice to deal with. A lot of them are graduates from hard-worked news-

paper berths, and they respect your toil. They seem to know pretty definitely what they want—as well as what they don't want. They handle material carefully and promptly.

You may have believed that syndicate fiction is rather mysterious and open only to a privileged few. That's nonsense. You make your contacts by mail, using the addresses you find in this magazine. If your story is accepted it will be printed on sheets and sent out to the newspapers which use the syndicate's material. The newspapers then set up the story and print it. You send your story to the syndicate because you get a larger audience and thus more money. Very few newspapers buy fiction independently. If they did they would pay you little, and you would have only a local audience.

Hope I see you next to the funny papers!

THE LEGAL STATUS OF PEN-NAMES

By ROGER SHERMAN HOAR

EXCEPT insofar as prohibited by statute, and without abandoning his own name, a person may adopt any pseudonym, by which he can transact business, execute contracts, issue and endorse checks, and sue or be sued, unless he adopts the name in order to defraud others through mistake of identity. Fraudulent use of a name resembling that of another author, could of course be enjoined on suit brought by that other, and might possibly constitute unfair competition of which the Federal Trade Commission would take cognizance.

The statutory restrictions, of course, differ from State to State. The most common is that which prohibits registering in a hotel under an assumed name. But the statute most likely to concern an author is that which prohibits doing business under an assumed name without first registering the name with a certain official and paying a certain fee.

Most such statutes, however, are limited, either expressly or by judicial construction, to mercantile and commercial businesses. An author certainly isn't such. Nor can an author be said to be conducting any sort of business *with the public who reads his works*. If the publishers, with whom he deals, know his real identity, there cannot possibly be any violation of even the broadest of these laws.

And even if the publishers do not know the author's true name, the transactions, if by interstate mail, are no violation of State laws, which contemplate the regulation of local business merely. There is no prohibition in the U. S. Postal Code against using a fictitious name, provided its use is not in furtherance of a fraudulent business.

In any event, a check made out to an author in his assumed name, can be endorsed and collected in that name. This is expressly so provided by Sec. 43 of the Uniform Negotiable Instruments Law, in force in every State of the Union.

The only difficulty which an author is likely to run into, is in suing a publisher located in his own State,

if that State has a statute which renders unenforceable a contract made in an unregistered assumed name. In such event the author had better register before suing, or preferably deal with all editors in his own proper name.

In New York, contracts made in an unregistered assumed name are enforceable in the absence of fraud or bad faith, neither of which would be present in the ordinary instance of an author doing business under his pen-name. Furthermore, the New York statute, although on its face applicable to *all* business, and even going so far as to prohibit even the registration of a family name not one's own, has been held by the courts to apply only to *commercial* business.

In Pennsylvania, contracts made in an assumed name are enforceable, if registration is effected before suit. Furthermore, they are enforceable if no one has been injured by the use of the assumed name.

In Illinois, apparently the only prohibition against assumed names is against assuming a *corporate* name.

But the best assurance, it seems to me, lies in the fact that authors have used pen-names for years, without a single reported case of any trouble.

I have been unable to find any court adjudications as to whether or not an author can register his pen-name as a trade mark; but, inasmuch as columnists and cartoonists register the titles of their columns and comic-strips, I see no reason why this could not be done.

Roger Sherman Hoar is a former Assistant Attorney General of Massachusetts. He writes fiction under three pen-names: Ralph Milne Farley, Lieut. John Pease, General "X". His home is in Wisconsin.

□ □ □ □

THE AUTHOR & JOURNALIST has subscribers who have received every issue since the first number of THE STUDENT WRITER (the original title) in 1916.

GET YOURSELF A PEN-NAME

... By JOHN T. BARTLETT

Co-publisher of THE AUTHOR & JOURNALIST, Mr. Bartlett is the author of business books published by Harper's, and of much other non-fiction. He uses one pen-name extensively, several others on occasion.

IN THIS regulated and policed world, writers possess a number of enviable privileges. There's the matter of assumed names, for example—.

The business man who, to impress the public, adopts a fancy title, must register it and pay a fee. The individual who signs a hotel register with "John Smith" or perhaps a more imaginative alias is taking a liberty the law not only does not permit but one for which it prescribes severe penalties. The careless chap who affixes somebody else's signature to a check is even more reckless; he employs one of the quickest ways known of changing his name to a number.

But if a writer, for any one of dozens of proper reasons, wishes to put a fictitious name to a manuscript, he usually may do so with complete ethical and legal sanction, and without any formality whatever. Roger Sherman Hoar writes on legal aspects of the subject on another page.

The human interest of pen-names is great, but of more significance to writers is their practical use. Hardly a professional writer, an A. & J. survey shows, but at times uses a pen-name. Only rarely does a pen-name reflect whim and nothing else. In numerous situations, it contributes importantly to literary success. Often it is a necessity. Good advice to any writer is—*get yourself a pen-name, when it will help.*

We present a summary of purposes for which writers use pen-names.

1. *To substitute for one's own name, objectionable in one or more ways, another which has euphony and which, to the extent it stirs the reader or arouses expectations, is help rather than hindrance.* As a casual examination of any telephone directory page will show, some names are very good for authorship, others only fair, many very poor. In a parallel situation, actors for generations have adopted stage names as a matter of course.

The writer may get his new name by performing a variety of face-lifting operations on the old one; or by taking something completely new.

2. *To shield others—as well as the writer—in the literary exploitation of material from real*

life. For example, there is a certain woman writer who does hospital stories for one of the slicks. Several of her family, as well as her husband, are doctors. She sensibly uses a pen-name.

3. *To free the creative faculties.* A character pen-name may help to induce a favorable writing mood. Composing under their own names, some men and women are never able to correct a stiff, limited, self-conscious style.

4. *In collaboration, to cover two persons (perhaps more).* Allan Dwight, popular juvenile writer of the MacMillan list, is the pen-name of Turney Allan Taylor and Lois Dwight Cole Taylor. Clark McMeekin, whose "Show Me A Land" was published by D. Appleton-Century last spring, is Dorothy Park Clark and Isabelle McLennan McMeekin.

5. *To conceal the writer's sex.* Esquire naturally has a prejudice against women writers. But who believes that women do not often write for it? Women write under pen-names for *The American Boy*. Because men would not admit a woman could write red-blooded range fiction, Bertha Muzzey Sinclair and Little,



"Some writer wants us to send a man over to help him solve a murder mystery he has written."

Brown & Co. agreed to use B. M. Bower for her books. There are men who write very sentimental love fiction under feminine pen-names.

6. *To suggest authenticity in a special way.* Titles are much used—Captain, Lieutenant, Count, Professor, Inspector; Turkish, Japanese, German, other foreign names, are devices. Dale Warren, of the Houghton-Mifflin publicity department, gives us an interesting application of the general principle. Elizabeth Custer Nearing writes about a crack Manhattan "dick," Andy McVeigh ("Streamlined Murder," other books). She tells the stories as Andy's wife, and uses the pen-name, Sue McVeigh.

7. *To protect a name, real or assumed, for which a specialized literary reputation has been built.* Example—J. J. Connington, author of best-selling mystery stories, is Prof. A. W. Stewart, the distinguished scientist of Queens University, Belfast, famous for his recognition of the existence of isobaric atoms, and the author of many scientific books.

8. *To escape the limitations of professional or business position, which make inadvisable, if they do not inhibit, use of one's own name.* College professors, government officials, doctors, ministers, editors, authors' agents, often use pen-names.

9. *To help the writer who appears "washed up."* He has lost his principal markets, and suspects an editorial prejudice has come to surround his name. So he adopts a pen-name, changes his typewriter, gets a new address, and hopes his manuscripts will receive more friendly consideration. This isn't the wholly fantastic enterprise it may sound. Editors will scoff, but professionals often find editors who will buy from them under one name but not under another.

10. *To conform to house policy.* In the pulps, "The Spider," "The Phantom," "The Shadow," are contract examples. House pen-names are numerous; department editors often write under them. An individual may leave, but the name stays on.

11. *To arouse and capitalize curiosity, the fact of pen-name being revealed.*

12. *To permit greater production for a single magazine or field.* Pulp writers often appear under as many as three or four names in a single issue, in half a dozen different pulps simultaneously. Frederick Faust, "Who," remarked A. J. Gibney of Frank A. Munsey Co., "has probably written more pulp fiction than any other human being alive," uses Max Brand, George Challis, John Frederick, and other pen-

names. Ed Bodin, author's agent, who himself employs pen-names, says that at least twenty percent of names in the better pulps, many more in the others, are pseudonyms.

13. *To protect a writer in sale of his material to a low-rate market.* We have not presented our catalog of pen-name objectives in order of relative importance. If we had, this purpose and the one just preceding would have been close to the top. Few writers are able to sell all their production to first-class markets. When they sell at lower rates, they protect themselves by marketing their product under a different "brand." If they do not, of their own volition, choose to adopt a pseudonym, their "best customer" may ask them to.

Of course, the foregoing are not all the purposes for which writers use pen-names. Dane Gregory, who has written much for *Detective Tales*, *Dime Mystery*, and other pulps, is Ormond Robbins, brother of W. Wayne Robbins, who writes for the same house. "It is our hunch they tossed a coin," says Rogers Terrill, of Popular Publications. During the World War, writers discarded German names for good American ones. After marriage, many women retain their maiden names for literary use.

The pen-name may determine whether it is possible to do a certain manuscript at all. It may actually be the decisive factor in the sale. "Under a pen-name, I can do better stuff," says one writer. "With pen-names, my income is twice what it would otherwise be," comments a second.

Pen-names are confidential things. To one which becomes publicly known, there are a hundred or more which only the writer and his customers know—or the writer only knows. Most effective use generally, though not always, involves concealment.

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BOOKS RECEIVED

WRITING MAGAZINE FICTION, by Walter S. Campbell (Stanley Vestal), director, Courses in Professional Writing, University of Oklahoma. Doubleday Doran, \$2.50.

The author is widely known for more than a dozen books, and as the director of professional writing courses at the University of Oklahoma. Prof. Campbell's students make a very high number of magazine sales, and it is not hard to understand why, reading this book. His approach is original, his treatment fresh. Work programs which conclude each chapter are a complete guide for self-training. THE AUTHOR & JOURNALIST considers that "Writing Magazine Fiction" is one of the very best books on fiction craftsmanship and marketing that has been written.

TIN PAN ALLEY'S OTHER CHILDREN

... By ELIZABETH EVELYN MOORE,
A.S.C.A.P.

The author has written standard, production, and popular songs with most of America's and some of England's leading composers. She prepared this article for A. & J. on condition that she would not be asked to reply to letters or supply names of composers.

WHENEVER I hear a person say, "I wouldn't write one of those trashy things for the world!" referring to the popular song, I say such a statement is just plain dern foolishness, if one has a gift for pops. I've written them, and even had a hit, but in the long run there's a better future and more money in standards—if they're good ones.

What is a standard song? Who uses it? "The Rosary" is standard. And so are "Sylvia," "A Perfect Day," and "I Love Life." They are sung by the Nelson Eddys, and the Lawrence Tibbetts, the Gladys Swarthouts, and the Marion Andersons of the concert stage and by all the lesser singers who hope to be Eddys and Tibbetts and Swarthouts and Andersons.

Where do they come from? How do the composers get them? Do they look through magazines until they find a poem and then set it to music? It has been done—a few times, but only a few times. There are outstanding poems like "Trees" and "The Victory Ball" and "In Flanders Field" which have made superb concert numbers. But there are far more outstanding songs which, when you try to read them as poems and without their settings, are very bad poetry. They were intended to be songs, to be understood in a single hearing, and to appeal, not to the intellect, but to the emotions. And there are many ASCAP members whose lives have been given over to creating these songs.

To be a writer of popular songs, one need not be a literary person; but, the better writer you are, the better chance you have to be a writer of standard songs. You should know poetic rules, if only to break them. You should have a perfect sense of rhythm and sound effects. Keep your sonnets for the magazines. They set tediously. The ideal is the lyric.

Subject is all-important. The old appeals of memory and parting, mother and home, babies and gardens and the sea, longing and love, are still sure-fire. And the greatest of these is love.

Strive for simplicity and dignity, beauty and emotion, and most important of all, for originality in presentation. When Clement Wood wrote "De Glory Road," he was only telling

the black man's idea of death. That had been done before. It was the way in which Wood presented it that made his song one to thrill listeners.

Standard songs are divided only by type—the art song, the high-class ballad, the simple ballad, the encore, and the octavo or chorus. And a good one is always in season.

If you've studied music, all the better. Then you will keep the composer's point of view in mind when you write. And if you've had voice training, you'll know enough to avoid the sibilants and the pinched E sounds that singers fear.

When, at last, your song is ready to be marketed, don't send it to a writer of popular music or to a publisher, but to a composer. Secure from a music teacher names of standard song writers, or copy down names of publishers from standard music on display at a music store, and write for their catalogs. Then be sure you don't send a ballad to a man who is famous for high-class art songs, or vice versa. Above all, don't pay money to anyone to get your song published.

If the composer offers you ten dollars for your lyric, take it! Remember, it is he who must set the poem to music; it is he who must go to New York to market the song, paying taxi fares and train fares and long distance calls and registered mail fees.

When you've a dozen songs to your credit, you'll be a member of ASCAP. Then how much money you make depends on just how good the songs are that you've written. For the song of the popular writer dies in a day; that of the standard writer may live forever. And if you write two or three songs that the world takes to its heart, financial security is yours for the rest of your life.

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The QUARTERLY HANDY MARKET LIST, A. and J. institution, will be a feature of the September AUTHOR & JOURNALIST—with data of many publications, including new listings, prepared on the basis of intensive recent survey.

THE WRITER'S CAMERA EQUIPMENT

... By WILLARD D. MORGAN

Author of many books and articles on photography, Mr. Morgan is now editing for the National Educational Alliance, "The American Encyclopedia of Photography."

"WHAT type of camera shall I buy?" "What accessories will I need?" "How great an investment in camera equipment is necessary?" "Will a miniature camera do the trick, or should I use a large camera?" These and many other questions occur to the writer contemplating photo-journalism. He knows that he must not only be able to take pictures, but he must be able to take pictures that sell.

The miniature camera has many supporters, and, in certain circumstances, it is ideal. However, there is a definite trend toward use of the larger cameras up to the 4x5 Speed Graphic size. During the first year *Life* was published, there were ten staff photographers, six of whom used nothing but Contax or Leica cameras. Today all of *Life's* photographers use the larger size cameras, including Rolleiflex, Ikoflex, Speed Graphic, and Linhof. Ideal solution, then, if the writer can afford it, is two cameras—a 35 mm. or other type of miniature camera, and one of the larger cameras ranging from 2¼x3¼ up to 4x5 inches.

In the 35 mm. film class, there are, to name a few, the Contax, Leica, and Kodak 35. The 2¼x2¼ twin lens reflex cameras such as Rolleiflex and Ikoflex are becoming increasingly popular among publication photographers. If only one camera in the smaller negative size were to be selected, this would be a good choice. With such a camera, the writer-photographer would be assured of negatives of fine quality for practically any picture assignment.

Heading the list of larger cameras is the Speed Graphic, with Graflex and Linhof cameras probably next in popularity among magazine photographers.

The Kodak Recomar type of camera is also being used to some extent in this field. This camera comes in 2¼x3¼ and 3¼x4¼ sizes. Similar cameras are the Zeiss Maximar and Ihagee Duplex.

A good camera can be used for years. It is a real investment and does not have the rapid depreciation found in the average automobile.

For this reason, it is advisable to purchase the best outfit that can be afforded. If new equipment is too expensive, look over used equipment at a reliable photographic dealer, who will guarantee your purchase.

Once the camera has been bought, accessories must be considered. Here is where the novice must restrain himself lest he go gadget-crazy. He must differentiate between the essential accessories and those aimed mostly at his pocketbook.

Among the essentials are a photo-electric exposure meter, tripod, rangefinder and speed-flash outfit. Later, a wide angle or long focus lens may be added.

The lens-coupled rangefinder and speed-flash synchronizer have been two important developments in recent years. With a Recomar or Speed Graphic type camera, a Kalart lens-coupled rangefinder should be included. Such a rangefinder assures quick and accurate focusing at all times.

In speedflash equipment there is wide choice between an all-electric synchronizer or a synchronizer of the mechanical type. The first includes the Jacobson synchronizer and the Abbey flashgun. A good mechanical type of synchronizer is the Kalart Master Micromatic Speed Flash. There is also the Kalart Sistogun which can be attached to the focal plane shutter of the Speed Graphic camera. This synchronizer permits the making of high speed photographs at about 1/1000 of a second.

At least one extension flash, which will permit side lighting when required, should be included, when purchasing the flash synchronizer.

Sooner or later every camera-journalist will decide to develop and print his own pictures. This is really one of the important links in maintaining good quality work. For years Alfred Eisenstaedt, *Life* staff photographer, insisted on doing his own developing and enlarging. In this way, he was able to maintain uniformity in all his pictures. Unessential parts were left out, while important points were accentuated.

Developing and printing are easy to learn. First essential is a good enlarger which will accommodate your particular negative size. The new Kodak Precision enlarger comes with two enlarging heads, one taking all negatives up to $2\frac{1}{4} \times 3\frac{1}{4}$ inches in size, the other, negatives up to 4x5 inches in size.

One or two developing tanks will be essential for handling roll film and cut film. (Avoid using film packs if possible. If they don't leak light, they may jam and cause trouble.) Other essentials of the photographic darkroom include safelight, developing trays, time clock, photographic paper, etc. From a local photo dealer or from a good book on photography, all information about constructing the darkroom can be secured.

Summarizing—the photo journalist, purchasing his camera and accessories, must have these editorial requirements in mind:

1. All photographs should be enlarged to at least 4x5 inches—many publications insist on 8x10 inches—and must be printed on glossy paper. A poor camera with a poor lens may be the means of producing fuzzy, unsharp negatives. Such pictures fall to pieces when enlarged.

2. Pictures must have good sharp detail—that is, foreground and background must be in focus if the picture requires such treatment. For this purpose, a good anastigmat lens is

necessary equipment.

3. Pictures must not be blurred. To avoid blur in time exposures, camera should be placed on tripod or other firm support.

4. Pictures must have good lighting. Adverse lighting conditions require flash photography.

5. Pictures to tell the essential points of a story must often have a face or figure fill the whole picture frame. This may call for use of long focus lenses.

6. Uniformity and quality must be assured. The photo electric exposure meter becomes a necessity. It is important to select a camera which has reliable shutter speeds.



And now, what of cost?

Don't try to get by with cheap equipment. True, amateur snap-shooters have occasionally made spectacular photos with \$6 Kodaks; but the steady producer of good pictures must have adequate equipment. For a while you may be able to get by with \$25 worth of used equipment, but if you are really serious, set aside at least \$200 for your camera, enlarger and necessary miscellaneous accessories.

When you have an outfit which gets pictures with the least mechanical effort and at the same time produces negatives of top quality, you will find new thrills in photo journalism.

GOOD TITLES FOR YOUR STORIES

By CLYDE R. BULLA

IF THE first page of a story is the most important one, then certainly the title is the most important line of the first page. It's your introduction—your first device for catching the reader's (and editor's!) interest. If your story is worth the writing, it merits an interesting and appropriate title.

Let's say you have finished a story and can't think what to name it. Here's a trick which works for me, and ought to work for you.

Play editor yourself, and write a blurb for your story—a line or two describing your plot. Let's say it's a mystery thriller. You write: "The house was his haven until the night he stumbled upon its sinister secret." What have you here? "Sinister House." But sinister houses are usually overworked in the terror magazines.

"No Haven Here." That doesn't sound like a mystery. You try again. "By day, the house was his haven. By night, it was the haunt of creeping things and skeletons that stalked the halls at midnight." Here you have "Haunt of Creeping Things." But that's vague, and besides it has no *rhythm*. "Skeletons . . . midnight . . ." There you have it! "Skeletons Walk at Midnight." A terror-title that fits.

Or let's say you're trying to name a love story.

You write: "Moonlight meant nothing to the man from Traynor's office, and it was all her fault that she loved him." There you have "The Man from Traynor's Office" and "It Was All Her Fault." Both pretty weak, you're afraid. Trying again: "It was a pity she loved him. He was so much a part of Traynor's office that now his blood was fountain-pen ink and he had a time-clock for a heart." And there is your title, without a struggle, "A Clock for a Heart."

Try writing a few lines describing the plot of your next hard-to-name story. If a good title doesn't soon appear, go back over the manuscript very carefully. It isn't a happy thought, but it's just possible that your story *hasn't* a plot!



Best sellers in the field of writing craftsmanship are Jack Woodford's "Trial and Error" and "Plotting—How to Have a Brain Child." In his pungent, entertaining style, Mr. Woodford will contribute to the September *AUTHOR & JOURNALIST* a last word on plots—an article to end all articles on the subject. He calls it, "Plot Plop." It is sure to be widely talked about and quoted.

"MUSICAL CAPERS" OPENED THE DOOR

... By EARL LIMBAUGH, Missouri



Earl Limbaugh

THOUGH I had long had an itch to write, I did not scratch the itch until two years ago. In these two years I have written 200,000 words, of which 90,000 have been sold and published, including two articles and a short story to two national publications.

I was driving a laundry truck during the day, and making extra money playing with a dance orchestra at night. I sought a way to get a start at writing, however humble, but with pay.

Carefully I looked through my hometown papers. There were two columns written locally; the others were syndicated stuff. I reasoned that if I could hit upon a subject not covered locally, and one which might appeal to a reasonable number of readers, I'd have a good chance of selling it, provided it was presented interestingly enough.

There was not a column on music—and I had been a professional musician for fifteen years. Plainly it was my move. Having selected my subject, I pondered a title—one that would be apt, provocative, and short. Finally, I settled on "Musical Capers," which due to the town's name (Cape Girardeau) was a play on words. Since I planned to inject a little humor into my ink-child, the title seemed very appropriate.

Next problem was to make the editor buy my literary creation. The thought occurred: "Do him a service!" So I ascertained subscription rates, went out and in a few hours sold fourteen subscriptions.

I then wrote a sample column. I included news of musical organizations, local, of course, such as church quartettes, dance orchestras, musicales, etc.; and between news items I inserted a wisecrack or a musical oddity clipped from various sources, and re-worded to fit. This gave the column variety. I ended the column with an invitation to readers to submit questions pertaining to music and its technique, stating that answers would appear in the next issue under "Notes From the Music-Box."

I had the whole mess typed—I did not own a typemill then—and with shaking knees, called on His Nibs.

He read my masterpiece, then asked me to estimate the number of his readers interested in music. I made a quick guess, and was greatly pleased when he put the figure way above my number. He was not over friendly, but he had not thrown me out. So while he was "in the mood," I handed him the list of subscribers and the money they had paid me, saying, "And here's something to prove my sincerity. I really want to help. I've put a lot of thought into this."

A few days later he phoned me to come to the office. I went in a hurry. In due time the question of pay intruded. I asked for space rates—ten cents an inch. He offered me five. I accepted.

And I have never regretted it. I wrote the column for fifteen months. Occasionally I spun a news yarn, even if it would fill only two or three inches. (Ten or fifteen cents for me.) I wrote one feature totaling 4,000 words and



"Hello, Joe—sold any stories lately?"

got five dollars for it. But I didn't kick, for I was learning to do a regular stint at my typewriter; I was learning to get and hold reader interest; I was increasing my vocabulary; I was gaining facility in the handling of words.

When I started to write the column it took me several hours to write my thousand words. A year later I could do it in two hours, including the gathering of the material.

I earned with my typewriter that year approximately \$100; equal to the amount a novelette or two or three pulp sales would bring. And few raw tyros sell that much fiction their first year.

So, I say, "Don't overlook your hometown papers. There's nothing to lose. And much to gain."

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STORIES HANDED DOWN IN THE FAMILY

By Mildred G. Durbin, Ohio

OUR family, like many families that have lived in one locality for three or four generations, has a fund of stories handed down from pioneer ancestors. One day the thought came to me that with the passing of the generation to which I belong, these stories would be lost to my nieces. Some one should put them into typewriting. It was, I felt, my duty.

With this motive, I divided the anecdotes into three classes. One group, under the title, "Two Deer with One Shot," was composed of stories of prowess and adventure in hunting. A man to whom I related them said, "Those are interesting; they should be published." I had always thought I would like to write, so I needed little urging. I mailed my first manuscript—about 600 words—to *Hunter-Trapper*. It was accepted immediately.

Interest in family stories led me into the field of historical research. My easy success was followed by articles on many subjects—the writing and selling of which were for the most part not easy.

I broke into print in order to preserve pioneer stories of the family for posterity, but so far as I know, my nieces, who represent posterity in our family, have never read any of them!

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More BREAKING INTO PRINT experience will be published in the September *AUTHOR & JOURNALIST*, out August 20.

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Photography Handbook and *Good Photography*, 1501 Broadway, New York, wants articles, long and short, on practical photographic subjects of the nature of "things to do with the camera"; also, technical articles on dark room technique, studio tricks, etc. States Stanley Gerstin, editor, "We can use unique kinks designed to make the photographer's life easier and happier; also, we are interested in suggestions for articles on the 'artistic' side of photography. All contributions must be accompanied by photographic illustrations."

Motor Boat, 63 Beekman St., New York, is a very limited market for the average author. Gerald C. White, editor, says, "Our material must be written by expert boat owners or by naval architects."

RADIO CORNER

Conducted by WILLIAM L. KING

NOW if radio only had a few more like Richard Connor!

But let David L. Provost tell about it as he did in a letter to the Radio Corner, the letter here condensed somewhat. He prefaced his report with a paragraph from Beatrice Henshaw's article, "*Radio Life Goes Backstage*," in the April 7th issue of *Radio Life*.

"Every day in these United States, twenty million words are broadcast by radio. And somebody has written every one of these words, for with the exception of certain ad lib and quiz shows, every word spoken on the air is prepared and written out in advance. . . . Is it any wonder that anyone who can wield a pen or typewriter is longing to cash in on the writing bonanza that is radio? . . . High schools, colleges and adult education centers are adding radio writing classes; the stations are deluged with requests for information on how to write for radio and a whole new classification of textbooks on the subject has been published."

The Corner's correspondent then continues:

"I don't know how true this is for the rest of the country, but it's no exaggeration for the West Coast. In southern California the Adult Education Division of the Redondo Union High School, attended by citizens from the cities of Redondo Beach, Manhattan Beach, and Hermosa Beach, has been at it for two months. The instructor, Richard Connor, believes that not only must a writer learn to write, but that he must also get the feel of the microphone. A writer trying to sell a script to any of the 26 smaller stations (excluding the big net-works) in Southern California will stand a better chance if he learns the limitations of radio and is able to step in if necessary.

"In these two months, the class has had six musical programs broadcast over KMPC, one-half hour each, the announcers being chosen from other students. Each of us had to write short announcements to introduce musical numbers to be sung, and the best were broadcast by the best available announcers among the students. Nor is that true only in Redondo Beach. Inglewood has a similar group broadcasting over KFWB, and Long Beach another that goes on the air over KFOX."

A subsequent letter keeps us abreast of the developments out there in California with the information that they have now put on five dramas and the first two episodes of a serial comedy, produced by and cast from members of the class. Most interesting of all, they have started developing plans to establish a short-wave, non-commercial station to serve the district. The ground for the station has been donated by the Chamber of Commerce, and the raising of money is being assisted by the local outlets of NBC and CBS, furnishing talent for benefit performances.

If instructors, students, and those who reap the monetary benefits from radio broadcasting, were all as cooperative as they are in California, it would contribute much to the advancement of an Art that is more closely associated with the homes of America than any other Art has ever been previously.

Mr. King will be glad to answer questions concerned with radio technique and markets. Address him in care of THE *AUTHOR & JOURNALIST*, Box 600, Denver, Colo.

THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

This series, by the founder of *The Author & Journalist*, began in the September, 1938, issue. The first twelve lessons are now available in book form under the title, "The Technique of Salable Fiction." (\$1.00 postpaid). The purpose is to discuss fundamentals of fiction technique from a standpoint that will prove helpful to the professional as well as the beginner.

XXII—CHARACTER VISUALIZATION

We have spoken of description as the art of making scenes and objects vivid to the reader. People are objects, and therefore subject to description. Why, then, apply the word *characterization* to the art of making people vivid?

Evidently it is because characterization implies something more than description. The word itself indicates the nature of this "something more." Characterization is the process that makes us aware of the inner natures of people—their personal traits, likes and dislikes, foibles, desires, weaknesses, and even less tangible attributes. Description relates to surface appearance; characterization probes beneath. Frequently animals, and even inanimate objects, are endowed with personality and made vivid through characterization rather than description.

The simplest method of describing an object is to list outstanding physical details concerning it, thus:

It was a round object, about one foot in diameter, with an outer covering of brown leather, so light in weight and resilient that it obviously must be inflated with air.

Reading this, any one would have a fairly clear picture of the object. The word "basketball" undoubtedly would occur to most readers. The description is adequate, because it creates a picture.

True, the author has been advised against employing a catalogue of details; however, this is not so much because the catalogue method fails to describe adequately as because it is stodgy, and because similar results can be obtained more effectively by the use of deft suggestions. In this case, the simplest form of description best illustrates our point.

Now let us attempt a character description by similar means.

He was benign, intellectual, spoke three languages, understood the basic principles of physics and chemistry, voted the Republican ticket, loved his wife and children, disliked rainy weather, enjoyed sleeping late on Sunday mornings, and worried a good deal about his health.

The basketball descriptive details integrated into something definite. These details, it seems hardly necessary to point out, fail to add up to a personality. We have not made the man live.

Somehow, in order to accomplish that purpose, we will have to do more than enumerate the man's traits. To find out what this "more" is, suppose we turn to life.

How do we learn to know anyone in real life? The answer, of course, is that we observe the person in action. We know that a certain man is kind-hearted because on one occasion we see him slip a coin to a beggar; on another he stops and pats a dog on the head; on another he comforts a crying child; on another he expresses sympathy for an unfortunate family.

These acts (if not otherwise contradicted) add up to a general impression of kindness, which is supplemented by facial expressions, tones of voice, and other items of conduct.

This gives us our clue to the principle which differentiates description from characterization. We may say that, in the main, *description is accomplished by telling what things are; characterization is accomplished by telling what they do.*

There is inevitably a great deal of overlapping. Characterization includes everything that description can offer. If we neglect to mention that our kind-hearted man is tall and stoop-shouldered, we have omitted a detail which is vitally necessary for clear visualization of the man. But the stoop-shouldered man is brought to life through action.

The action need not always be reported in detail. It may be implied. An artist suggests characteristics by painting the subject in a position which indicates that he is doing something—for example, patting a dog on the head. We say that such a picture "tells a story." It not only suggests a fully developed incident, but reveals the characteristics of the person involved.

Even further than this, the artist may suggest character vividly by drawing lines in a subject's face which indicate sorrow, confidence, disillusionment, joy, suffering, or the like. Does this contradict our assertion that character is revealed through action? No; because in such instances the action is implied.

We look at the furrows in a field and say, "That field has been plowed." Experience tells us that such furrows are produced only by plowing, and we visualize the action which created them. Similar memories tell us that certain expressions, certain arrangements of lines in a face, certain scars or disfigurements, were produced by definite experiences in the past. We look at a man, or his portrait, and reflect, "That man has lived a hard life." Mentally we vision him going through the hardships and toilsome experiences that inevitably produce such a countenance.

In doing this, of course, we are instinctively applying our memories and experiences. We may say of a girl, on meeting her for the first time, "She has a sweet expression." What we mean is that her features have characteristics similar to those we have observed among people of sweet disposition.

From the actions of people around us, we learn to know their characteristics. We associate the characteristics with accompanying facial expressions and thus make logical deductions about strangers on whose faces we note similar expressions.

Thus, either directly or indirectly, character is revealed to us through what people do. We may not witness the action in all cases, but if it is implied through the stamp it has left on the appearance of a person, we visualize it nevertheless.

Very definitely this includes dialogue—for people reveal themselves most of all through what they say and the way they say it. Also, it includes what they think.

For a fully rounded picture, all or most of the methods here indicated may be employed in combination. The reader should be given opportunity to visualize the character externally through descriptive details, to see him in action, to hear him talk, to note the lines or contours of form or feature which imply what has happened to him in the past, and (when the viewpoint permits it) to follow his thoughts.

When we have followed the character through a series of activities—which may include all of the above—we should feel an acquaintanceship with that person corresponding to the acquaintanceship resulting from association with people in real life.

A word of caution here. In real life, if the things a person does and says are designed merely to show him off—to make others regard him as a kind-hearted, sinister, noble, or other type of individual—a sense of artificiality results. Instinctively, we distrust the sincerity of a man who is trying to appear what he is not. Even the best actors have to study and rehearse for long periods in order to make their assumed characters seem natural. Something analogous to this artificiality is the consequence when the author is too conscious of devices for attaining his effects.

If, for example, the author is constantly thinking, "Right here I must have the villain do something that reveals his cruel nature," or "Now is the time for the heroine to say something sweet and unaffected," the result is likely to be forced.

It is decidedly better for the author to make sure that a well-rounded mental picture of the character exists in his own mind, and to let the revealing hints disclose themselves incidentally in the way the character reacts to events which may arise. If, in real life, the heroine actually is sweet and unaffected, she will reveal these attributes whether she is behind a bargain counter in a department store or attending a fashionable soiree. She will reveal the same qualities in a story, if the author has clearly visioned her as that type of girl.



"I want a teeny-weeny one for writing short-short stories."

Naturally, it is not often that the author's creative process can be wholly instinctive. His conscious part, however, should be principally that of a sharp-eyed observer, reporting tell-tale details; noting acts and remarks that are significant and revealing as to character; omitting as far as possible those that lack significance.

This brings us to perhaps the most important of all keys to effective characterization—the key of *selection*. Our next month's lesson will elaborate on this phase.

PRACTICE SUGGESTIONS

1. Look through a collection of famous paintings, or other pictures, studying each with special reference to its story-telling features. Write down all the deductions you can make as to the characteristics of the persons involved, and their past lives, as hinted by the artist. Reduce some of these paintings to word pictures, in which you suggest, through deft mention of significant details, all that the artist implied.

2. Search for examples of character description in published stories. Underline, or copy down, all the especially revealing items—whether they occur in direct description, action, dialogue, thought, or manner. When physical description is used, do you find examples which imply significant past action? (An example would be a scar—suggesting that the person involved was wounded in a duel. Another example would be excessively stooped shoulders—suggesting that the person had worked long hours over a bench.) What method of character revelation do you find most generally employed—description, action, dialogue, or some other?

3. Decide upon a character—perhaps some one you know—and describe him or her as vividly as you can, using straight description. Next, reveal the characteristics of the same person through action, then through dialogue, and finally through a combination of all methods. Which of the methods do you find easiest to handle, and which produces the most satisfying, the more vivid picture?

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Inspiration, 1133 Broadway, New York, is not buying until fall, reports H. G. Lieberman, editor.

Future, 134 No. La Salle St., Chicago, is no longer interested in cartoons and cartoon ideas. Felix B. Spreyckmans is editor.

Popular Aviation, 608 So. Dearborn St., Chicago. Uses photo-illustrated articles on aviation as a hobby, to 2500, and photos of individuals connected with aviation, having unusual hobbies. Max Karant, Mng. Ed. 1c-2c, photos \$3.

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LITERARY MARKET TIPS

LATE NEW YORK MARKET NEWS

By A. & J.'s New York Reporter

Beatrice Lubitz of Fawcett's *True Confessions* will consider longer confession stories in two lengths only, 12,000 words and 24,000 words; nothing between . . . Phyllis Moir, of *Current History-Forum*, 366 Madison Ave., is looking for articles of the *Readers Digest* type.

Olin Clark, fiction editor of *Liberty*, needs mystery serials, full length, says his shop is wide open for short stories with a punch . . . Plausibility is essential in *Collier's* fiction; Virginia Bird says too many stories are "too contrived" to be convincing.

Certified Detective Cases, 122 E. 42nd St., pays \$50 for stories, \$1 each for photographs used . . . On publication . . . Likes a strong element of mystery, but will consider all good stories . . . 3000 to 7000 words.

Jane Littell, of the love magazines issued by Popular Publications, is willing to consider love stories which may not have made the grade on the first submission, *provided* the writer will state the story is submitted for possible revision and she is willing to accept a lower rate (not, however, under ½c).

Daisy Bacon, of Street & Smith, says, "I don't take kindly to love short stories over 6500 words."

Albert Benjamin, of *American Magazine*, makes it clear that this office requires its mysteries to be 25,000 words or under, will not consider mystery novels.

Uncertainties of war and national defense are reflected in the cautious attitude of various slick editors. There is a disposition on the part of advertisers not to contract for long-time space, a consideration which makes publishers and editors economical. Several slick editors have contacted pulp agents asking for material from leading pulp writers. Professional pulp writers should gamble time on some slick stories, for the time is ripe.

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Don C. Sharkey, acting editor, *Young Catholic Messenger*, 124 E. 3rd St., Dayton, Ohio, writes that the word "slow" should no longer appear after requirements of this publication. Mr. Sharkey states that ever since he became acting editor last October 15, all manuscripts have been returned within two weeks, many of them within one week. He is very anxious to get good fiction, and to inject "new blood" into his publication. To this end, he knows that prompt reports are absolutely necessary—and he promises them.

Junior Catholic Messenger, 124 E. 3rd St., Dayton, Ohio, edited by James Pflaum, for intermediate grades, promises prompt reports on all material in the future.

Ideas on Dollars, 1727 Lee St., Evanston, Ill., is in need of short articles, 750 to 1000 words, on making money in spare time in almost any line. Writes A. C. Gutzmer: "Like all little magazines, we can't pay much—\$3 per article is standard. However, we'll pay the same for the bare idea, rewriting it into finished form ourselves, if need be. Reports will be made within 10 days."

The Munsey Publications, 280 Broadway, New York, recently informed a contributor: "We are not buying any material for *Cavalier Classics* at present. Try us again in three or four months."

The Sunday Companion, formerly at 261 Broadway, New York, is now located at 320 Broadway. M. A. Daily no longer edits.

The Progressive Teacher, Morristown, Tenn., has been reported by several as failing to reply to letters concerning poems submitted, with return postage enclosed.

Forward, 910 Witherspoon Bldg., Philadelphia, Pa., pays ½ cent a word, \$2 to \$5 each for photos, for illustrated hobby articles not exceeding 1,000 words, in which high school and college age boys and girls might be interested.

The Jewish Publication Society of America, 225 So. 15th St., Philadelphia, pays one-half on publication, one-half on acceptance, at unstated rates, for full book-length manuscripts of all types, provided the interest is Jewish. Dr. Solomon Grayzel is editor.

Donley Lukens, successor, Lukens & Pattison, photographers', artists' and authors' agent, P. O. Box 731, New Haven, Conn., is accepting no new accounts from authors or photographers at this time. Mr. Lukens promises to notify us of any change in needs.

The Coast, 130 Bush St., San Francisco, has discontinued publication.

Old-Time New England, 141 Cambridge St., Boston, gives additional information concerning its requirements and payment policies. Writes Wm. S. Appleton, editor: "The amount that we pay for articles is so small as to be practically negligible, ranging from \$5 to \$15, with \$10 as our favorite figure. Articles must deal mostly with New England antiquities, and every article should have a supply of illustrations."

This Week, 420 Lexington Ave., New York, is buying no war fiction at the moment, according to Marie M. Meloney, editor.

Friday, 114 E. 32nd St., New York, is discontinuing fiction at the conclusion of Upton Sinclair's novel, "World's End," which is currently appearing in serial form, according to information received from D. S. Gillmor, president.

The Far East, St. Columbans, Nebr., a monthly edited by Rev. Patrick O'Connor, is a magazine of Catholic missions in the countries of Eastern Asia. Most of the material used comes direct from abroad or is prepared by the editorial office. However, brief stories, not necessarily Oriental, and with authentic Catholic background, are needed. These should not be of the artificially "pious" kind, but stories of life as lived by people who hold to the Apostles' Creed in word and deed. Political articles on the Far Eastern situation are not acceptable; authentic travel and human interest articles on China, Japan, etc., are. Payment is made at the end of month following acceptance at about \$15 for story or article.

Film City Syndicate, 4110 Monroe St., Hollywood, Calif., reports that needs right now are limited to 8x10 glossy photographs—semi-news, aviation, oddities, prominent people, and girl photos, heads and full figures. Syndicate rates (50-50) are paid first of the month following publication. Press credentials will be furnished serious photographers on re-

ceipt of self-addressed, stamped envelope for application, and two references, according to Ara Elizabeth Loe, business manager.

Jones Syndicate, Inc., 1512 Times Bldg., New York, pays on publication at unstated rates for feature articles, news features, columns, cartoons and comic strips.

Courier-Journal Syndicate, Times Bldg., Louisville, Ky., has been taken over by the Carlile Crutcher Syndicate, 300 W. Liberty St., Louisville, which considers first rights to serials and short stories, outstanding feature articles, cartoons, etc., on percentage basis.

Fan Fare, 351 California St., San Francisco, C. W. Anderson, editor, is a "family audience publication," using articles of general interest, including outdoor sports, preferably illustrated, either with drawings or pictures, and suitable fiction running from 1500 to 3000 words.

Sunset Magazine, 576 Sacramento St., San Francisco, reports no special needs right now, but is always on the lookout for news of interesting new houses in the West; hobbycraft news; gardening, foods or travel ideas with a Western slant; Western personalities. "We buy from Westerners only," states Walter L. Doty. "Our theme is 'What's New in Western Living.'"

Young People's Weekly, David C. Cook Publishing Co., Elgin, Ill., wants action stories, with real, wholesome, up-to-date, unmarried characters in their early twenties. "One of the essential requirements for our stories," emphasizes Florence E. Palmer, managing editor, "is that they exert a character building influence on our readers by showing the right actions of young men and women in situations vital to the college-age young people for whom they are slanted. Stories should be 2500 words in length; serials, two to six chapters, 2500 words in each chapter. War, crime, labor dissension, smoking, dancing, the theater, are taboo. Articles should deal with vital, up-to-date information of value to the reader; usually most successful when presented with a human interest angle. Accounts may give the inside story of some new scientific discovery, behind-the-scenes description of some angle of industry or construction. Especially desired are accounts of the activities of young men and women in fields of Christian endeavor. Such features should be around 1000 words. Payment is made on acceptance."

The Canadian Messenger, 160 Wellesley Crescent, Toronto, Canada, wants 3000-word short stories, with a Catholic atmosphere, pointed without being preachy, and articles, 1000-2000 words, on topics of general interest from Catholic viewpoint. Rev. J. I. Bergin, S. J., editor, says, "We like stories that are helpful to normal, intelligent readers."

The Diapason, 306 So. Wabash Ave., Chicago, is so highly specialized, using only articles concerning organists and organs, that S. E. Grenstein, editor, believes amateurs should not waste their time submitting material.

School Activities, 1515 Lane St., Topeka, Kansas, will be in the market for no further material until fall.

The Front Rank, Christian Board of Publication, St. Louis, obtains most of its articles and stories by solicitation, but does purchase some poetry.

Farm Journal & Farmer's Wife, Washington Square, Philadelphia, is, according to Arthur H. Jenkins, editor, in need of no fiction at the moment, no verse, no photos, no general material not connected with agriculture.

Junior Scholastic, 250 E. 43d, New York, is wholly staff written, according to Jack Lippert, editor.

Storytime, 161 8th Ave., N., Nashville, Tenn., will, according to Agnes Kennedy Holmes, editor, purchase very little before Sept. 1, 1940.

The Family Circle Magazine, 400 Madison Ave., New York, is overbought and not in the market for anything right now, reports. H. H. Evans, editor.

Young America, 32 E. 57th St., New York, will probably want to see juvenile fiction (2,000 words) after August 1, informs Winthrop Brubaker, editor.

Natural History, 77th St. and Central Park West, New York, pays 1½ cents a word, including illustrations, for authentic illustrated articles on natural science, exploration, and wild life, with strong popular and educational interest. Photo series, with popular scientific significance, but nothing industrial or commercial, are also used, according to Edward Weyer, editor.

True, 1501 Broadway, New York, Horace B. Brown, editor, needs current fact-detective stories, preferably by-lined by officials and with sex angle; cult stories, supernatural, adventure and crime. Stories must be adequately authenticated, with pictures to illustrate. Payment is made on acceptance, at 2 cents a word, \$3 each for photos. Maximum for shorts is 5,000-6,000 words; for book-length stories, 20,000.

Monarch Publishing Co., formerly Atlanta, now Avondale Estates, Ga., writes that, because of the serious illness of M. C. Thomas, manuscript submissions are not desired.

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Letters of praise for my article on the subconscious in June A & J are still coming. If you haven't read it, take the advice of others and do!

Richard Tooker
P.O. Box 148, Dept. J
Phoenix, Ariz.

The Union Signal, Evanston, Ill., is now paying only 1/3 cent a word on publication, for short stories and serials on value of total abstinence, also on peace.

Physical Culture, 122 E. 42nd St., New York City, is interested in seeing some three-part serials on marriage problems. Ann Gurley is editor.

Fawcett Publications, 1501 Broadway, New York, announce a new comic book, "*Nickle Comics*." Another publication, "*Five Cent Comics*," will follow.

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"I am so glad to know that my subscription is now in order until August, 1941," wrote a British A. & J. subscriber. "I had a formidable correspondence with the Bank of England to get permission to use these few dollars!" It is pleasant to know that, even in war-times, the Bank of England recognizes THE AUTHOR & JOURNALIST as a necessity.

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TRADE JOURNAL DEPARTMENT

United Roofer, 53 W. 46th St., New York, James McCawley, editor, reports that need right now is for stories and photos of all types of roofing application during the stage of roof laying. Payment offered is 1 cent a word, \$1 for photos. Occasionally a photo of an individual connected with the roofing trade engaged in an unusual hobby is used.

American Fruit Grower, 1370 Ontario St., Cleveland, Ohio, uses many photos of commercial orchard scenes, close-ups of fruits, fruit farm cold storage packing houses (interior and exterior), etc., as well as fact articles pertaining to commercial fruit growing. E. A. Krause is associate editor.

Jewelers Circular-Keystone, New York, has moved from 239 W. 39th St., to 100 E. 42nd St.

Musical America, 113 W. 57th St., New York, is essentially a news magazine, and the bulk of its material is sent in by regular correspondents and staff writers.

Carpet Trade Review, 45 W. 45th St., New York, in returning an article on wall-to-wall floor covering, said, "We are returning this because of the bad light in which it places almost every other type of floor covering. For your future guidance, please avoid comparisons—they are definitely against our policy." This advice was given by David Cantor, editor.

Hotel & Restaurant News, 12 Huntington Ave., Boston, Mass., reports "Thanks—no," to a questionnaire asking its editorial needs. The notation was signed by W. A. Davis, managing editor.

The Restaurant Man, 1457 Broadway, New York, Francis J. Brady, editor, states: "We are not in the market for any material whatsoever. It is all compiled by our own staff. We are stating this now to save correspondents postage."

Club Management, 408 Olive St., St. Louis, offers no market for the freelance. Tom Yoe, assistant editor, informs that most of the publication's editorial material is written by men who actually manage town or country clubs, as management of clubs is a subject about which the layman knows little. He continues, "We work up our own material and have no editorial budget. Only rarely is a highly specialized article purchased."

Electrical Dealer, 360 No. Michigan Ave., Chicago, is now following the commendable practice of purchasing only manuscripts certain to be used within a few months period. In returning manuscripts recently, W. S. Johannsen, managing editor, said, "I think that most freelance writers ignore facts and figures too much. For instance, (referring to story returned) I think a good comparison between the cost between gas and electric ranges and methods which might be used by some dealer selling electric ranges would be excellent copy. I think the freelance writer should dig down into the salesman's story and get what he actually told the customer in dollars and cents language."

The Tourist Calendar, 714 W. Wisconsin Ave., Milwaukee, quarterly, \$1 per year, edited by Robert E. Neprud, has its summer issue already planned, and will start in a few weeks on the fall number. It will need articles of 1500 words on trips and places, filler items of 50-150 words, and appropriate verse of 8 to 24 lines. One cent per word and up is offered for articles, 25c per line for verse, and \$2 for photographs. The publication holds a travel letter contest in which \$10 in prizes are offered. Mr. Neprud describes the publication as "a brand new North American quarterly to interest the great American tourist."

And Now—his first serial is sold to The Saturday Evening Post



Allan R.
Bosworth

When Allan R. Bosworth came to me in 1938 he was writing in spare time, selling short stories almost entirely to *Wild West Weekly*. In a few months I increased his market sufficiently to permit full time writing. I prodded him to try for the slicks; criticized and analyzed his efforts; in the February 1939 *Author and Journalist*, I announced his first short story sale to *Colliers*. Since then he has constantly been pushed ahead with other sales to *This Week*, *Esquire*, *Saturday Evening Post* and other "slicks," as well as such leading pulps as *Argosy*, etc. Last fall I made him tackle his first serial effort and it made a hit in *Wild West Weekly*. I kept after him for another, helped him with a sample instalment and outline which brought a go ahead from the Post editors. Then I helped him polish his first draft of it. And in June, I sent Mr. Bosworth a fancy four figured check.

I have been developing new and partially arrived writers into big-time professionals for 18 years. If you have talent and wish to increase your sales, to open new and better markets, to graduate from pulps to slicks, or even to make your first sale, I can also help you.

To New Writers:

I will honestly appraise your work and recommend your salable scripts to editors who have been buying from me for years. If a manuscript is unsalable, I tell you why in full detail; if revision will make it salable, I explain how and for which specific market to rewrite. I analyze your abilities and suggest markets for which you should work. Until I sell \$1,000 worth of your work, this professional guidance costs \$1.00 per thousand words on manuscripts up to 5000; on scripts 5000 to 11,000 my fee is \$5.00 for the first 5000 words and 75c for each additional thousand. Special rates on novels and novelets.

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To Selling Writers:

If you want an agent who will keep you working full capacity, who really pushes your work—talk it over with me. If you have sold \$1,000 worth to magazines within the last year. I'll work with you on straight commission basis of 10% on American, 15% on Canadian, 20% on foreign sales. If you have sold \$500 worth within the last year, I'll grant you a 50% reduction on fees applicable to new writers.

August Lenniger

Literary Agent

56 West 45th St.,

New York, N. Y.

The Pacific Dairy Review, 500 Sansome St., San Francisco, is now being edited by H. Smith, who replaces M. G. Konkell.

Boot & Shoe Recorder has moved its business and editorial offices from 239 West 39th St., New York, to 100 E. 42nd St.

D. & W. (formerly *Distribution & Warehousing*) has moved its offices and plant from 249 W. 39th St., New York, to the Pershing Square Bldg., 100 E. 42nd St. *D. & W.* is a monthly for executives who buy shipping, handling, warehousing, distribution services, and supplies.

The Wallpaper Magazine, 41 Union Square, New York, states it will be impossible for it to use any additional articles until September, as so much material has accumulated these last few months.

C. C. Robinson, editor, *The Insurance Salesman*, 222 E. Ohio St., Indianapolis, Ind., gave this sound advice to a contributor recently. He said: "Your next to the last paragraph tells the life insurance salesman what he should do. This rule we break occasionally (in fact, too often), but *Salesman* tries to avoid telling its readers what they should do. Instead, it tells them what other salesmen are doing. Years ago, one of the editors of *Country Gentleman* told me, 'We never, never, never tell a farmer what he ought to do. We simply tell him what other farmers are doing. We leave it entirely up to him to decide if it happens to be an idea he'd like to try.' By and large, this is about the best piece of working policy I ever ran across." Mr. Robinson continued with a bit of advice about heads. He said, "A head should answer one or more of the following questions: 'Who is he (the man written about)?' 'What does he do?' 'Whom does he do it for?' 'Where did he do it?' The body of the article should almost always be built around the answer to still another question: 'How does he do it?'"

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Keeler's Pacific Hotel & Restaurant Review, 821 Market St., San Francisco, pays 10 cents per column inch, after publication, for hotel or restaurant scientific articles. Irvin Keeler is managing editor.

Pacific Coast Record, 510 W. 6th St., Los Angeles, and *Texas Hotel & Catering News*, 227 Bedell St., San Antonio, both report that they do not buy outside material.

Laundryman's-Cleaner's Guide, Commercial Exchange Bldg., Atlanta, Ga., is now paying a straight $\frac{3}{4}$ cent a word for articles on merchandising, advertising, etc., in modern steam laundry and dry cleaning plants.

Cleaning & Laundry World, formerly at 972 Lexington Ave., New York, is now located at 2 Park Ave.

Concrete, 400 West Madison St., Chicago, Norman M. Stineman, editor, writes a contributor: "It is very seldom that we pay for contributions, inasmuch as we have sources available from which we obtain more editorial material than we are able to whip into shape, or to use."

Wood Construction, Xenia, Ohio, Findley M. Torrence, editor, says, "We pay, on special assignments, or suggestions for stories on which we authorize interviews and photographs, agreed rates depending upon the nature of the article. Articles must be based on actual interviews, and for such interviews we are willing to compensate the author in proportion to the time involved in preparation."

Air Conditioning & Refrigeration News, 5229 Cass Ave., Detroit, Mich., writes correspondents the busy season is just ahead, and now is the time to get some quick returns on material submitted. "Hot" news can be received up to midnight Monday, but, if possible, all news material should be in hand by Saturday. Reporters are favored who give adequate and steady coverage in a territory over those who merely submit an occasional padded feature. Payment to correspondents is 6 cents a line for all material as published. Preference is for pictures that have some "life" (people) unless used in a technical article to give a closeup of some piece of equipment. For such, \$2 each is paid. The "News" is the weekly business newspaper of the electric refrigeration, major appliance and air conditioning fields. Phil P. Redecker is managing editor.

Hotel Management and Restaurant Management, published by the Ahrens Co., 222 E. 42nd St., New York, are so over-inventoried that J. O. Dahl, editor, requests no submissions for some months to come.

Implement Record, 1355 Market St., San Francisco, is now being edited by Chas. T. Post.

American Roofer, 425 Fourth Ave., New York, requests no freelance contributions.

Retail Tobacconist, 1860 Broadway, New York, reports that Sylvain Ginsbourger has replaced H. P. Patrey, as editor.

Purchasing, formerly at 11 West 42nd St., New York, is now at 205 East 42nd St.

American Hair Dresser, Chicago, has removed from 205 West Wacker Drive to 309 West Jackson Blvd.

Illinois Editor, 306 W. Main St., Mascoutah, Ill., will not be buying anything until fall.

Furniture South, High Point, N. C., for some time published bimonthly, is now a monthly.

Trained Men, 1001 Wyoming Ave., Scranton, Pa., has a new editor, F. B. Foster.

PRIZE CONTESTS

Win It Magazine, Box 135, Bellingham, Wash., offers \$25 (no purchase necessary) distributed as follows: 1st prize, \$5; 2nd, \$4; 3rd, \$3; 4th, \$2; 5th, \$1; 6th-25th, 50 cents each; also single copies of magazine to next 100 winning entries, for the last line of the limerick:

When a timid young fellow named Jay
Went fishing for minnows one day
Believe it or not,
The "whopper" he caught

Contest closes August 15, 1940. If first prize entry is postmarked before August 1, winner is given a free contest course (his choice of schools).

Mark Twain Association, % Mrs. Ida Benfey Judd, 410 Central Park West, New York, is sponsoring the 14th annual international Mark Twain quotations contest, for quotations on "Mark Twain's idea of what democracy stands for; what democracy means." For the ten best quotations, \$25 will be awarded; for the second best ten, \$15, and for the third best ten, \$10. Contest closes October 1, 1940.

Woman's Home Companion, 250 Park Ave., New York, is offering prizes of \$100, \$50, and \$25 for best amateur snapshots that have never been published or accepted in other contests. Pictures should be addressed to the Snapshot Contest Editor. Closing date is September 2, 1940.

Parents' Magazine, 62 Vanderbilt Ave., New York, offers \$25, \$15, and 10 prizes of \$1 each for best set of three pictures taken over a period of two years or more representing a picture-record of a child's growth. Make of camera and type of film must be given. Contest closes September 15, 1940.

Arcadian Life Magazine, Caddo Gap, Arkansas, offers \$15 in cash prizes for best answers to "What is a hill-billy?" Each entry must contain 100 words or less, and be accompanied by a paid subscription to above magazine. December 15, 1940, is closing date.

True Story Magazine is conducting a True Story Kiddie Carnival, for which it is offering \$5 for each child's picture it publishes. A bonus of \$100 will be paid for the most attractive picture of the month. Pictures should be addressed to Post Office Box 623, Grand Central Station, New York.

The Burma-Vita Co., 2019 E. Lake St., Minneapolis, announces its 1940 Burma-Shave roadside jingle contest. For the 20 best ad jingles, \$100 each is offered; in addition, there are 100 consolation prizes of \$2 each. Contestants should study the Burma-Shave jingle book which accompanies every tube and jar of Burma-Shave. Each jingle must be accompanied by the front panel, bearing the price-mark, of any Burma-Shave tube or jar. Closing date is August 31, with checks to winners on or about September 30, 1940.

Dodd, Mead & Co., 449 Fourth Ave., New York, announces that the Dodd, Mead Intercollegiate Literary Fellowship has been established for men and women who are students in American colleges and universities and who wish to become professional authors. Candidates must be regularly enrolled students of at least two years' standing in an American or Canadian college or university. The award of \$1200 will be made on the basis of the most convincing and attractive project for a novel. Since the projects are to be judged on a competitive basis, there are few restrictions, but preferred length will be 60,000 to 100,000 words. There are no limitations as to subject; the novel may be historical or contemporary and of any setting desired. Translations, however, will not be considered and works in verse or dramatic form are of doubtful competitive value. The \$1200 award will be an ad-

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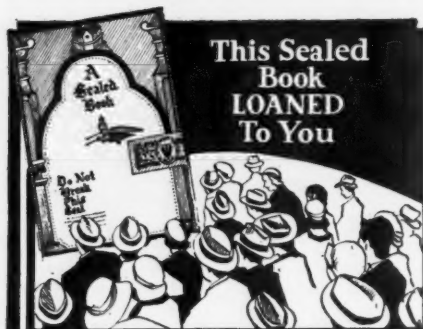
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